



11635

musicalia



66 - 20

in F major

10
20
6 - 20
13 - 10
46 - 20
56 20

3 - 10
2

5 10

2
63

CHOCIAŻ TO ŻYCIE IDZIE PO GRUDZIE

POŁONEZ

J. Koworowskiego

ułożył na sam

FORTEPIAN

Józef Nowakowski.

Cena Złot 2 1/2.

WARSZAWA, NAKŁAD I

WŁASNOŚĆ R. FRIEDLEIN,

Ulica Senatorska N° 40 (6)

R. 1894 F.

Wydruk w drukarni J. M. Mittwocha w Kaliszu



Teusz Janowski

14635

III

Mus.



D 1968 nr 46

Chociaż to życie idzie po grudzie.

POŁONEZ.

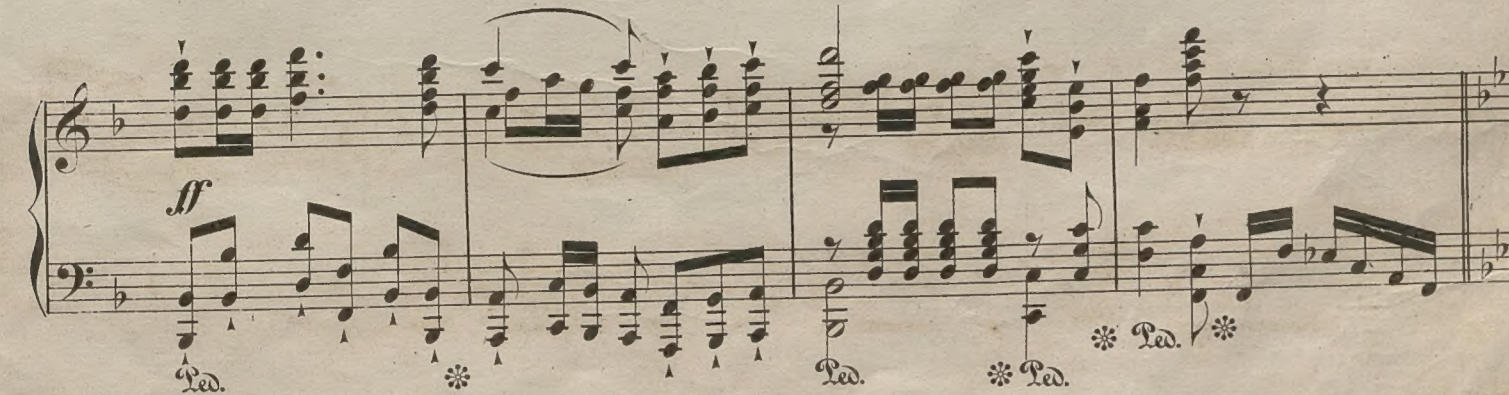
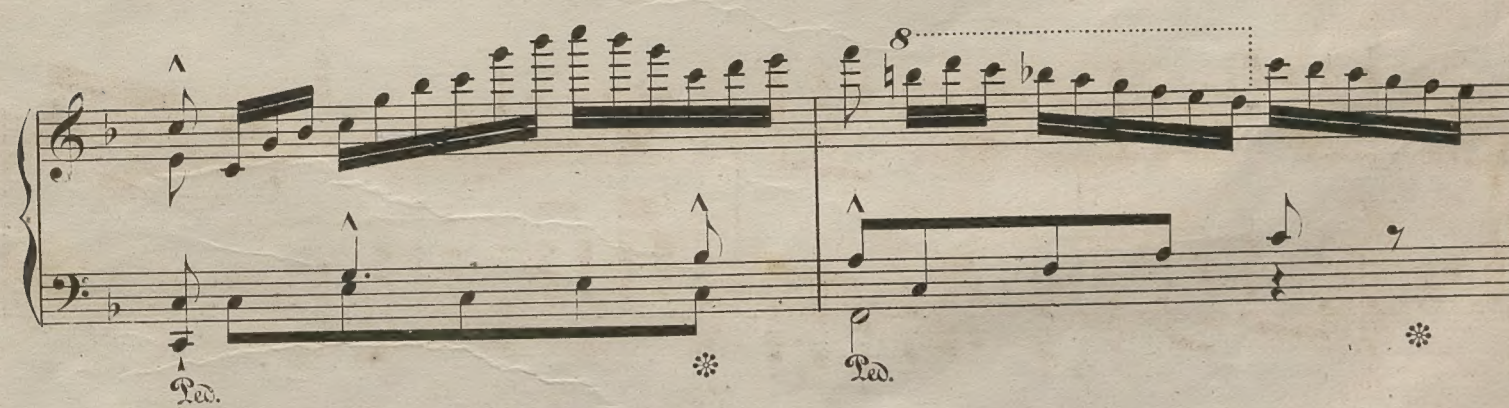
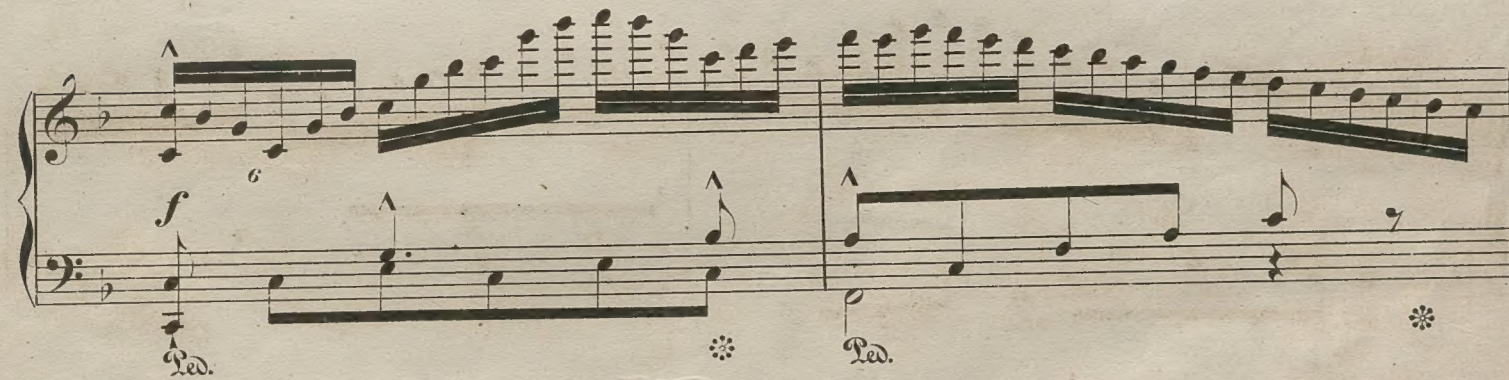
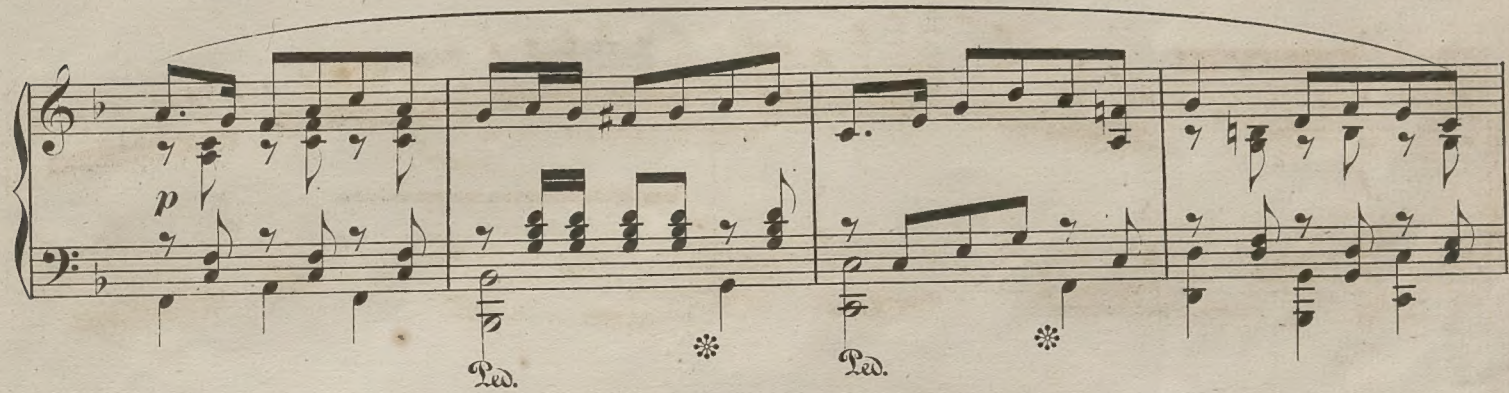
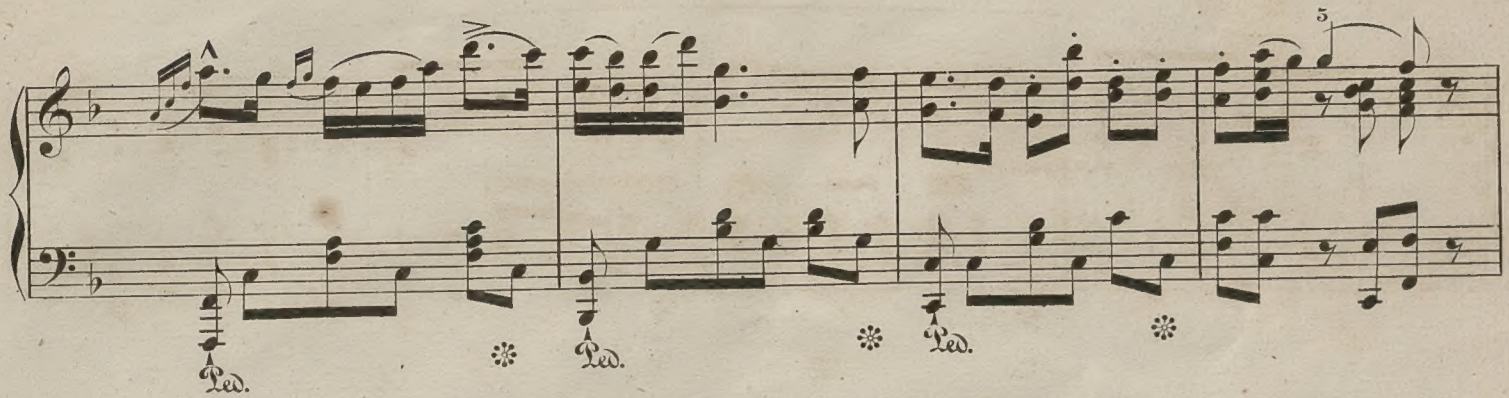
J. Komorowskiego.

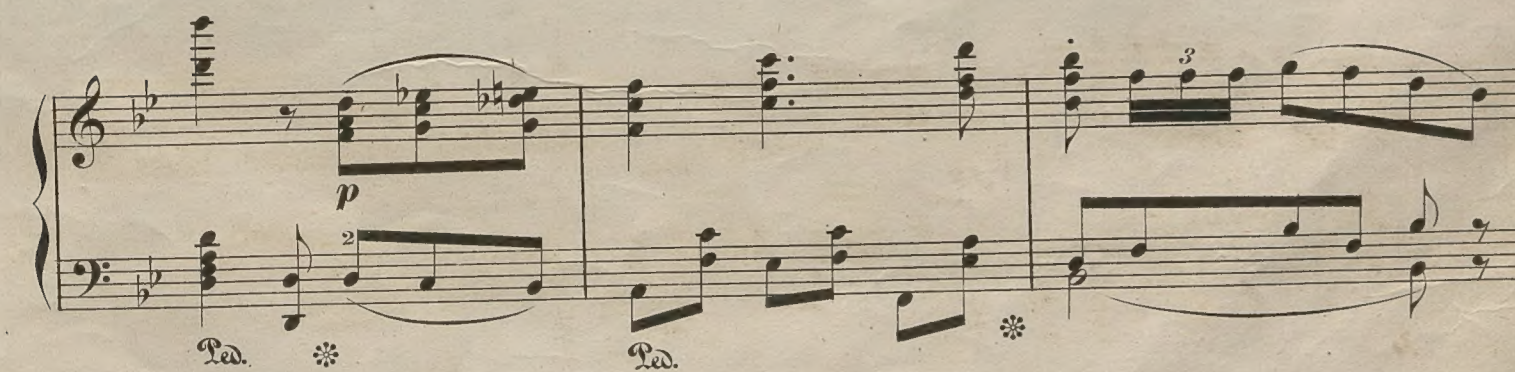
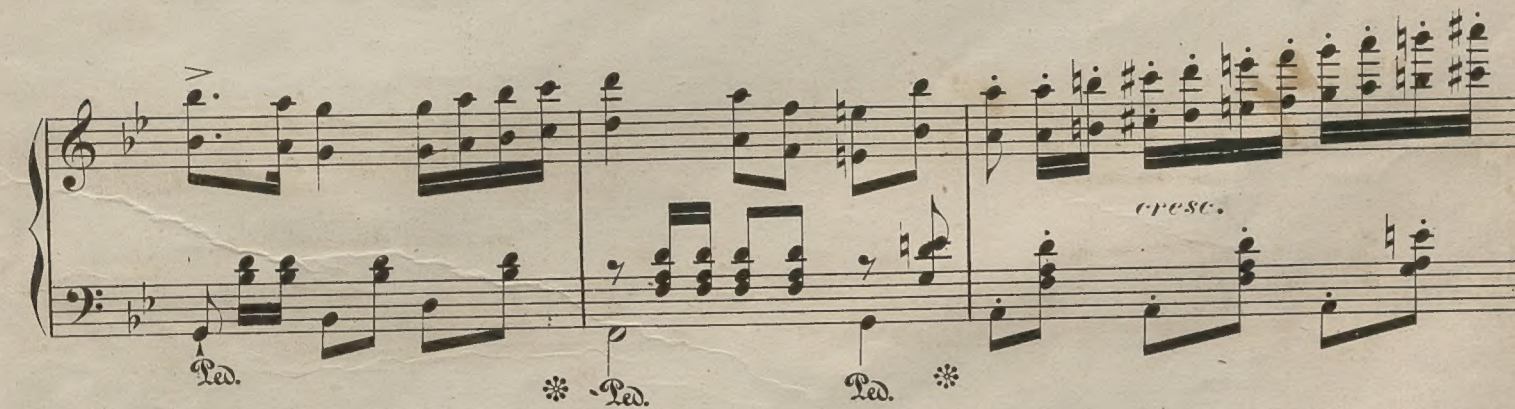
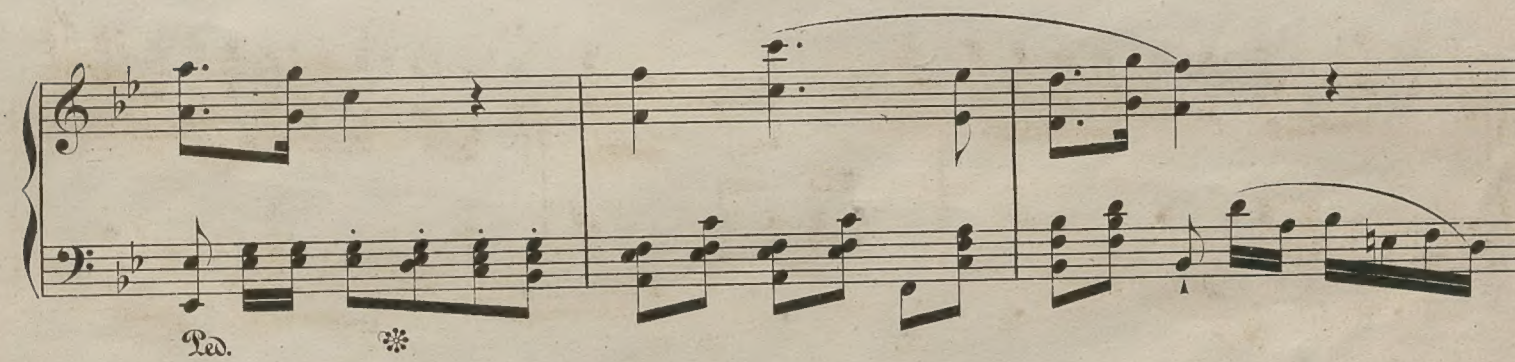
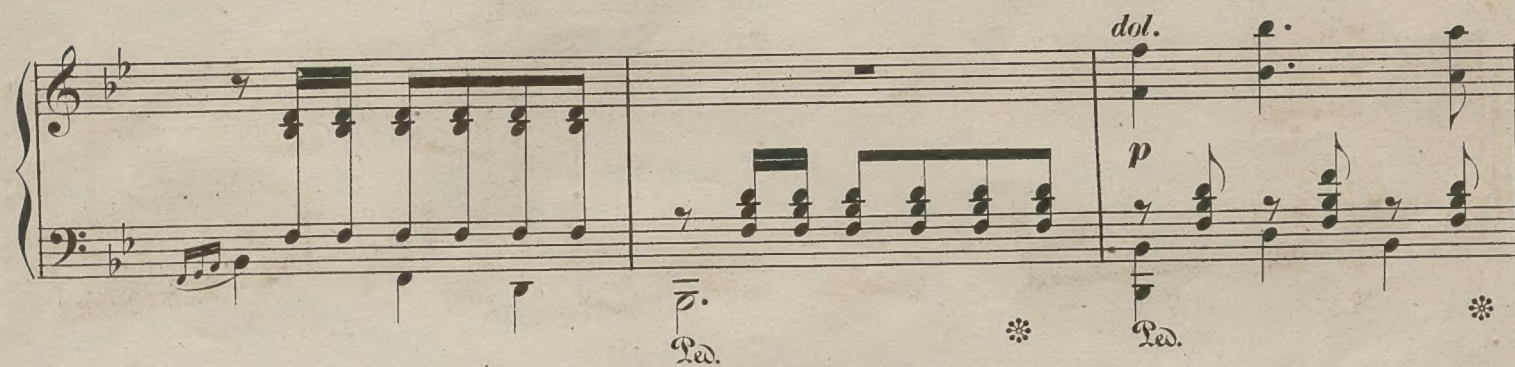
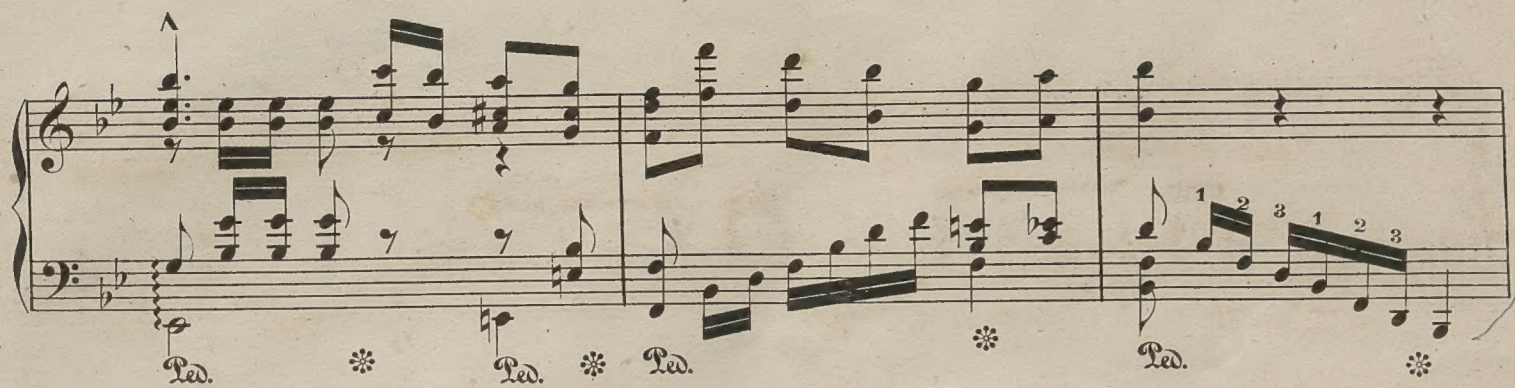
Ułożył na sam Fortepian Josef Nowakowski.

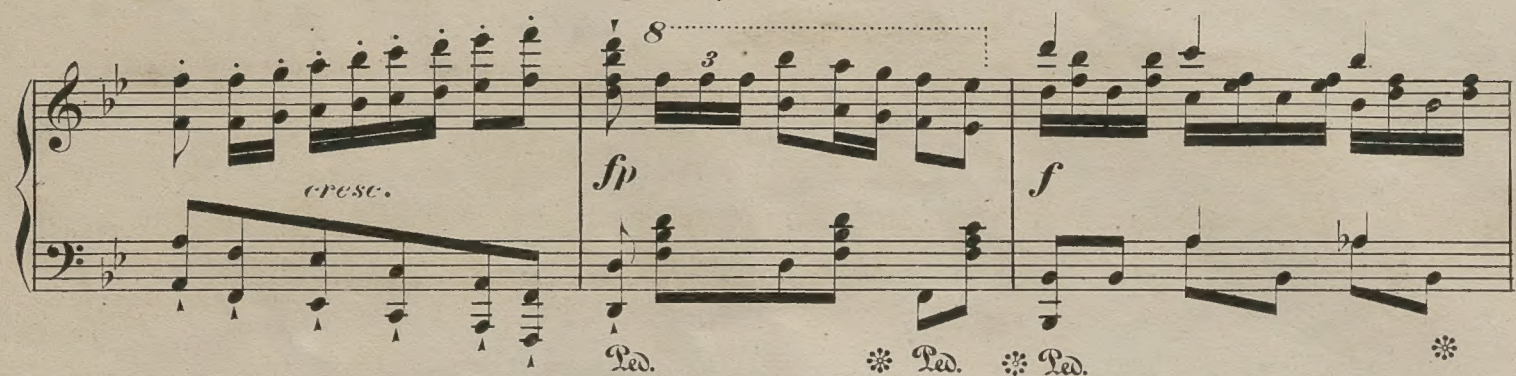
Piano.

The musical score is written for piano and consists of four systems of two staves each. The first system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some measures containing triplets. Pedal points (Ped.) are indicated at the start of several measures, and asterisks (*) mark specific measures. The key signature has one flat (B-flat).

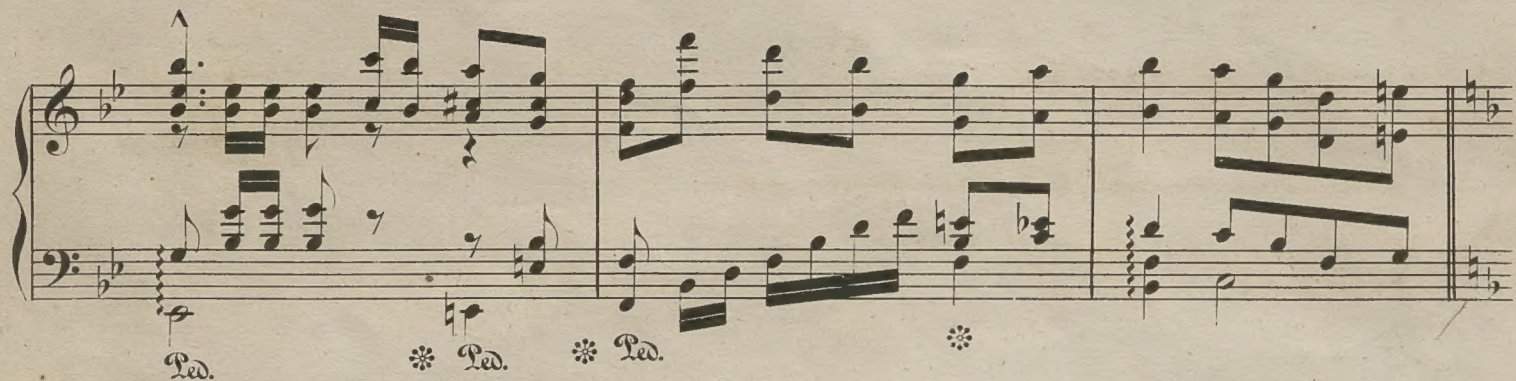
This page contains five systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The first system begins with a piano (*p*) dynamic and features a long melodic line in the treble with a slur. The second system starts with a forte (*f*) dynamic and includes a sixteenth-note figure in the treble. The third system features a complex sixteenth-note passage in the treble, with an '8' marking above it. The fourth system is marked with a fortissimo (*ff*) dynamic and contains dense chordal textures. The fifth system continues the complex textures. Pedaling instructions ('Ped.') and asterisks (*) are placed below the staves to indicate specific pedal points and ornaments. The paper shows signs of age, including creases and discoloration.



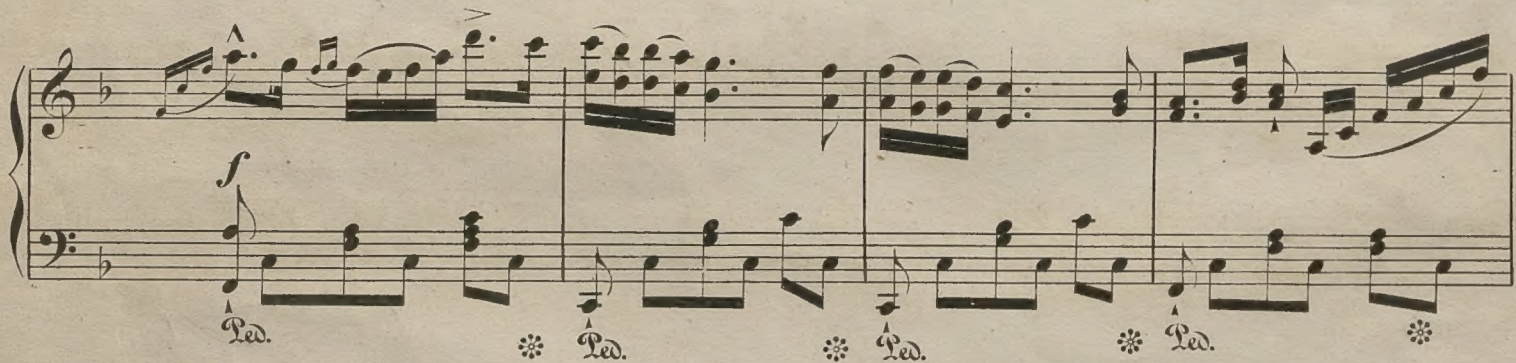




First system of musical notation. The treble staff features a series of chords and a melodic line with an 8-measure rest. The bass staff has a descending line. Dynamics include *cresc.*, *fp*, and *f*. Pedal markings are present below the bass staff.



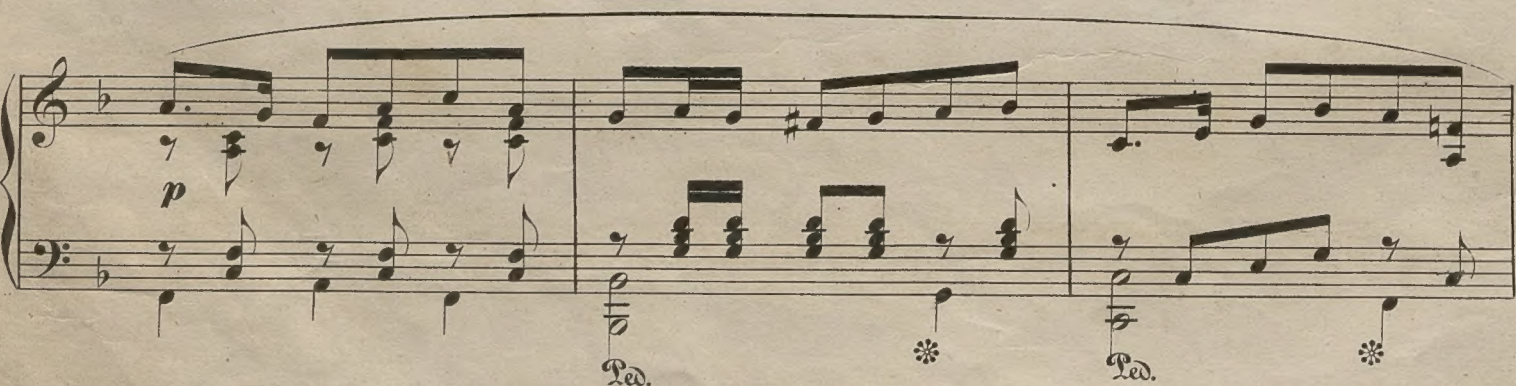
Second system of musical notation. The treble staff continues the melodic and harmonic development. The bass staff has a more active line. Pedal markings are present below the bass staff.



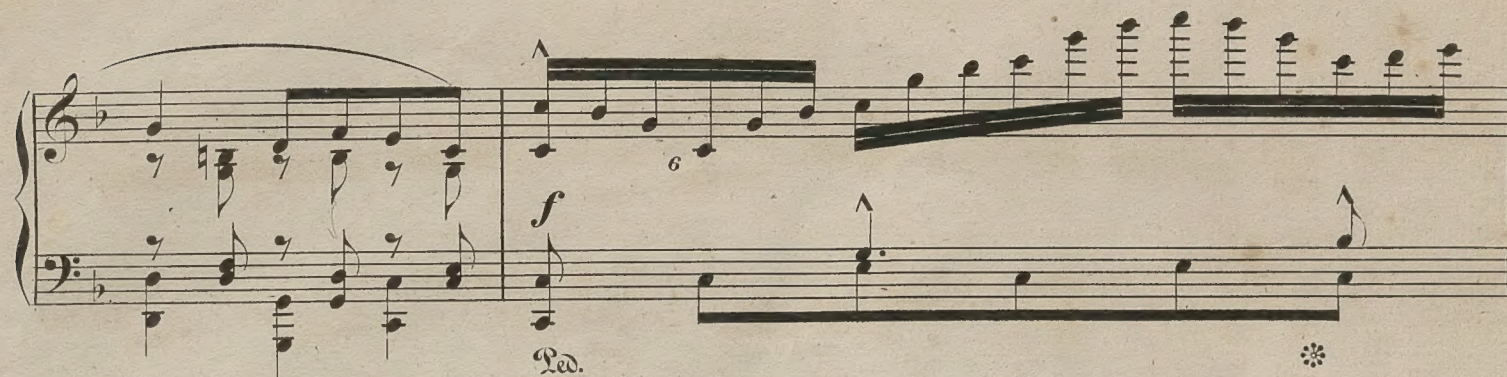
Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *f*. Pedal markings are present below the bass staff.



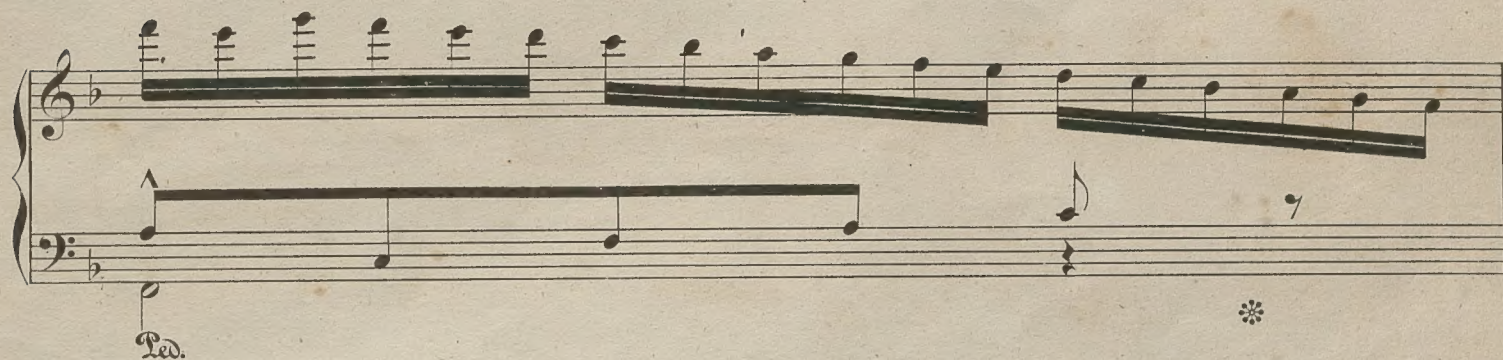
Fourth system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a steady accompaniment. Pedal markings are present below the bass staff.



Fifth system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.



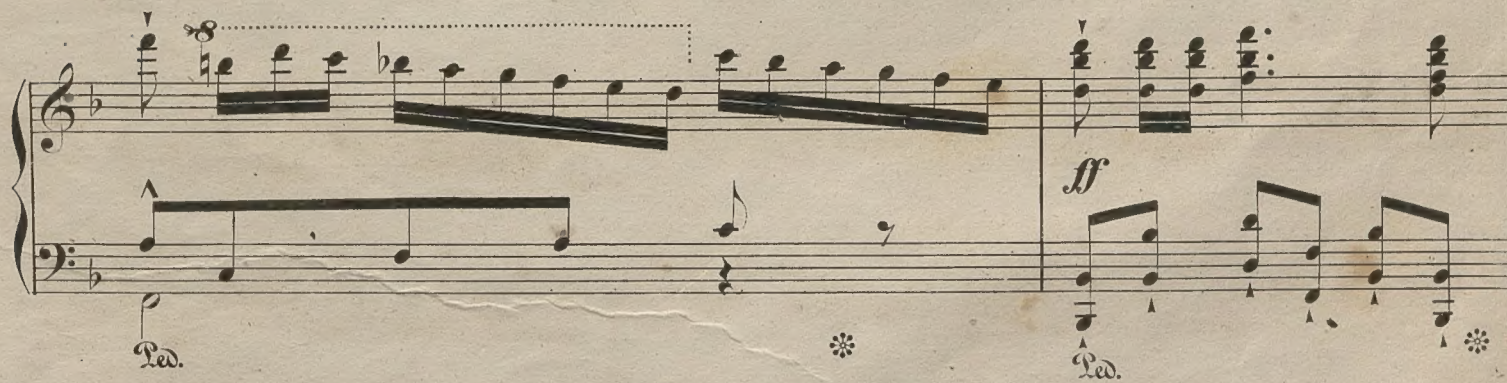
First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a supporting line in the bass. A dynamic marking *f* (forte) is present. A pedaling instruction "Ped." is written below the bass staff. A finger number "6" is indicated above a note in the treble staff. A fermata is placed over a note in the treble staff. A decorative asterisk symbol is located at the end of the system.



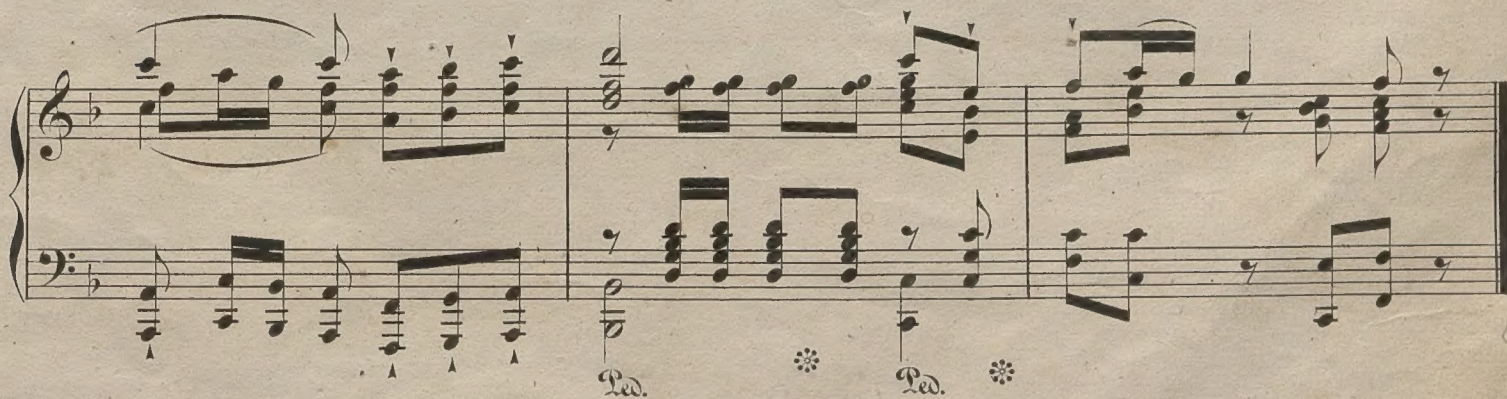
Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A pedaling instruction "Ped." is written below the bass staff. A finger number "7" is indicated above a note in the bass staff. A decorative asterisk symbol is located at the end of the system.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A pedaling instruction "Ped." is written below the bass staff. A decorative asterisk symbol is located at the end of the system.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A dynamic marking *ff* (fortissimo) is present. A pedaling instruction "Ped." is written below the bass staff. A decorative asterisk symbol is located at the end of the system.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A pedaling instruction "Ped." is written below the bass staff. A decorative asterisk symbol is located at the end of the system.

R. 164 F.

CATALOGUE DE MUSIQUE DU FONDS

de **R. FRIEDLEIN** à Varsovie.

Compositions pour le Piano seul.

	Złp.Gr.		Złp.Gr.		Złp.Gr.
Chopin, Fr., 2 Mazourkas	3 —	Koman, H., Romance, op. 1	3 15	Nowakowski, J., Szkoła na Fortepian, przyjęta przez Instytut Muzyczny Warszawski	20 —
Czechel, 3 Mazourkas, op. 13	3 —	Krzyżanowski, J., Impromptu en forme de Romance, op. 12	4 —	— Chant d'amour, Nocturne, op. 33	3 15
Dietrich, M., Chant sans paroles, op. 19	2 15	— 2 Mazourkas, op. 13	3 —	— Ballade, op. 34	5 15
— Valse brillante, op. 20	4 —	— Andante Cantabile, op. 17	4 15	— Gondolier, Romance, op. 36	3 —
— Tarantelle, op. 21	4 —	— Romance, op. 18	4 —	— Elégie, op. 37	3 —
— Choeur des Matelots, op. 22	4 —	— Andante dramatique, op. 19	4 15	— Andantino grazioso, op. 40	3 —
— 2 ^e Valse brillante, op. 23	3 15	Lubomirski, C., Prince, Odygłos z nad Horynia, 4 Mazourkas, op. 19	5 —	Ogiński, M., Książę, 14 Polonezów	12 —
— Marche, op. 24	3 15	— 4 Stycznia, Mazurka, op. 20	1 15	Ostrowski, F., Adagio et Rondeau, op. 11	5 —
— Talisman, op. 25	3 15	— Pogadanka-Polka, op. 23	1 15	Pusch, A. M., Marche de Vilna, op. 31. No. 2	3 —
— Thème d'Ukraine, op. 25	4 —	— Trois Marches, op. 24	3 —	— 2 ^e Valse brillante, op. 35	2 —
— Cascade, Etude de Salon, op. 27	4 —	— Catherine-Contredanses, op. 25	3 —	— Souvenir à Pologne. Extra-Poste-Valse	1 15 15
— Polka de Bravoure, op. 28	2 —	— Stanislaus-Walzer, op. 26	4 —	— Galop Polka fantastique	2 —
— Paraphrases de l'opéra Rigoletto, op. 29	5 —	— Magyar-Polka, op. 29	1 15	Rodkiewicz, G., Valse, op. 2	1 15
— Sicilienne, op. 30	3 15	— 2 Mazourkas, op. 30	3 15	— Amour en rêve, op. 3	4 —
— Le Bluet, op. 31	3 15	— Theresia-Walzer, op. 31	3 15	Schadeck, J., Impromptu, op. 25	2 15
— Nocturne, op. 32	3 —	— Dolina Szwajcarska, Mazurka, op. 32	2 —	Schulhoff, F. J., Mazurka, op. 30	2 —
— Valse gracieuse, op. 33	3 —	— Polka, op. 34	1 15	Schwartzbach, E., Pensée gracieuse	3 —
— Humoresque, op. 35	3 15	— Wspomnienie z Radziejowic, Mazur, op. 35	1 15	Szopowicz, 3 Mazourkas, op. 7	3 —
— Galop militaire, op. 36	4 15	— Aniela-Polka, op. 36	1 15	— Dwie Piosnki, op. 10	5 —
— Rigoletto Quadrille	2 15	— Mazurka, op. 39	2 —	— Trzy Piosnki, op. 11	4 15
Dobrzyński, J. F., Grande Valse, op. 63	3 15	— Mazurka, op. 40	2 —	— Dwie Piosnki, op. 12	5 —
— Souvenir d'Oukraine, op. 64	4 —	— Feliks-Polka, op. 41	1 15	Tausig, A., Le Romantique, Impromptu, op. 3	2 15
— Danse Napolitaine, op. 65	4 —	— Chwila w Radochówce, Polka, op. 43	1 15	— Berceuse, Mélodie variée, op. 8	4 —
— Bolero	2 —	— Mazourkas, op. 44	3 —	Tausig, Ch., Impromptu, op. 1	4 —
Fechner, Hommage au Génie, op. 20	2 —	— Marynia-Polka, op. 45	2 —	— Tarantelle, op. 2	3 —
Herzberg, A., Feu follet, Morceau de Salon, op. 36	2 —	— 2 Mazurki, op. 46	2 —	— Le Ruisseau, Etude, op. 6	3 15
— Chansonette, op. 37	2 15	— Navigator-Polka, op. 50	2 —	Trester, Polonaise, op. 4	2 —
— Souvenir d'Opole, Valses, op. 58	2 15	— Dwa Mazury, op. 51	2 15	Wielhorski, 2 ^e grande Marche, op. 20	4 —
Kania, E., Trzy zadumki wieczorne, op. 9	3 15	Lubowski, La Cascade, Nocturne, oeuvre posth. 1	3 —	— Deux Valses, op. 21	3 —
Kątski, Ap., Mazur sielankowy, op. 4	3 15	— Etude No. 7, op. posth. 5	2 —	Wieniawski, J., Rondeau, op. 15	4 —
— Souvenir de Léopol, Mazurka, op. 7	4 —	— Mazur, op. posth. 10	3 —	Wodnicki, T., Moment Lyrique, 2 ^e Mélodie, op. 7	2 —
— Souvenir de Posen, Mazurka, op. 8	4 —	Mejer, J. A., Mazurka p. Velle. & Piano, op. 1	8 —	Wysocki, Grand Krakowiak, op. 7	5 15
— Diabeł Mazur, op. 9	4 —	Monczyński, R., L'inquiétude, rêverie op. 16	2 15	Réminiscences de l'Opéra :	
— Wanda Mazur, op. 10	4 —	— Mazurka Champêtre, op. 17	2 15	— Martha de Flotow	5 —
— Le départ des Chevaliers, op. 11	3 15	Moniuszko, S., Gabrielle-Polka	1 15	— Le Val d'Andorre de Halévy	5 —
— Stefan Batory, Mazur, op. 12	5 —	— Polka	2 —	— Il Bravo de Mercadante	5 —
— Obertass, op. 13	3 —	— Vilanella	2 —	— Le Prophète de Meyerbeer	6 20
— Souvenir de Vilna, Grand Mazur, op. 14	5 15	— Daniel-Polka	1 15	— Ernani de Verdi	6 —
Kątski, Ant., Valse, op. 151	2 15	— 3 Valses	4 —	— I due Foscari de Verdi	5 —
— Ne m'oubliez pas. Romance sans paroles, op. 152	2 15	Neruda, Souvenir de Varsovie, Mazurka	3 —	— I Lombardi de Verdi	5 —
— Mazur, op. 153	4 —	Niewiarowska, J., Chant d'amour	2 —	— Macbeth de Verdi	6 20
— Grande Sonate, op. 156	13 10				

Compositions pour le Chant avec accompagnement de Piano.

Dobrzyński, J. F., Ballada z op. Monbar czyli Flibustier	2 15	Lubomirski, C., Prince, U nas inaczej, Dumka, op. 37	2 —	Moniuszko, S., Dwie piosnki z Nowych Wędrówek Oryginał	2 15
— Romans z powyższej opery	2 —	— Mazurek (śpiewany w Cyruliku Sewilskim przez Pannę Holossy) op. 38	3 15	— Dwie Zorze	2 —
— Ach! to źle, Spiew	1 15	— Nie płacz dziewczę, op. 42	1 —	— Lzy	1 15
— Nie mogę być twoją, Mazurek	2 15	— Dwie rany, piosnka, op. 47	2 —	Niewiarowska, J. 2 śpiewy	4 —
Dobrzyński, B., Czy to szczęście? Mazurek	3 —	— Les Mysothis, op. 48	2 15	Nowakowski, J., 12 śpiewów, op. 31	10 —
Fontana, J., Smutna rzeka, wyjazd	4 15	— Romance avec accomp. obligé du Violoncello par Karassowski M., op. 49	3 15	— Toż samo pojedynczo :	
Kątski, Ant., Ave Maria	1 15	— Maria, Sonet, op. 52	2 —	No. 1. Cóż ja winna	2 —
Kolberg, O., Trzy pieśni	4 —	Modzelewski, M., Piosnka dziewczęca	3 —	- 2. Kochanka do gwiazdy	1 15
Komorowski, J., Wspomnienie, Triolet	1 15	Moniuszko, S., Łódka	3 15	- 3. Wspomnienie Neapolu	1 15
— Pieśń Minstrela z Dziewicy Jeziora	1 15	— 1 ^{szy} Spiewnik domowy	30 —	- 4. Wojak	2 —
— Kalina	4 —	— Toż samo pojedynczo :		- 5. Gdzie lubi	1 15
— Chociaż to życie idzie po grudzie, Polonez	2 15	No. 1. Switezianka, ballada	6 —	- 6. Wiosna	1 15
— Kujawiak	4 —	- 2. Spiew Masek z Malczeskiego	2 —	- 7. Przyczyna	1 15
— Nowa Miłość	1 15	- 3. Barkarola	2 —	— Ach tyś spóźnił się	2 15
— Powieśle	5 —	- 4. Kochać śpiesz	1 15	— Anioł kobieta, romans, op. 39	1 15
Kozłowski, J., Słowik Ukraiński	2 —	- 5. Pielgrzym	1 —	Rożniecki, Romans	2 15
Krzyżanowski, J., Spomnienie	2 15	- 6. Morel, Poezya Chodźki	1 —	Sidorowicz, Piosnki	7 —
Kücken, Zdrowaś Marya	1 15	- 7. Pieśń Zeglarczy	1 15	Skanderbeg, Xiażę Castriota, Trzy śpiewy	3 —
— Łza	2 —	- 8. Tryolet	1 —	Stefani, J., Spiewka z kom. opery Talizman	1 15
Lubomirski, C., Prince, Zawsze i Wszędzie, op. 12	2 —	- 9. Panicz i dziewczynka	2 15	— Mazurek z téjże kom. op.	1 15
— La Rosa e la Croce, Romanza, op. 13	2 —	- 10. Zal dziewczyny	2 15	— Zdrowaś Panno Marya	3 —
— Wspomnienie Ostendy, op. 14	3 15	- 11. Dalibógże, Massalskiego	1 15	Stolypin, Czarne oczy miała	1 15
— Pieśń z Wieży, op. 15	4 15	- 12. Przyczyna	1 15	Teichmann, A., Album liryczne	6 —
— El Sospeto, op. 16	3 15	- 13. Zawód	1 —	— Pieśń Sw. Wojciecha	3 —
— Jesień, op. 17	2 15	- 14. Kukulka	1 —	— L'Addio del Trovatore	1 15
— Niepewność op. 18	2 —	- 15. Trzy piosnek wieśniaczych z nad Niemna	2 —	— Arabella, Canzonette venétienne	1 15
— Pochód Kozacki op. 21	3 —	- 16. Dziad i Baba	2 15	— L'aura, Ariette	1 15
— Gwiazdka, op. 22	2 —	Kozak	1 15	— Jemmy, Mélodie	2 —
— Seguidilla et Romance, op. 27	3 15			— Thème original varié	2 —
— La Partenza, op. 28	3 —			— L'Aurora, op. 61	2 15
— 2-gi Pochód Kozacki, op. 33	3 —			— Jaskółka, śpiew	2 15